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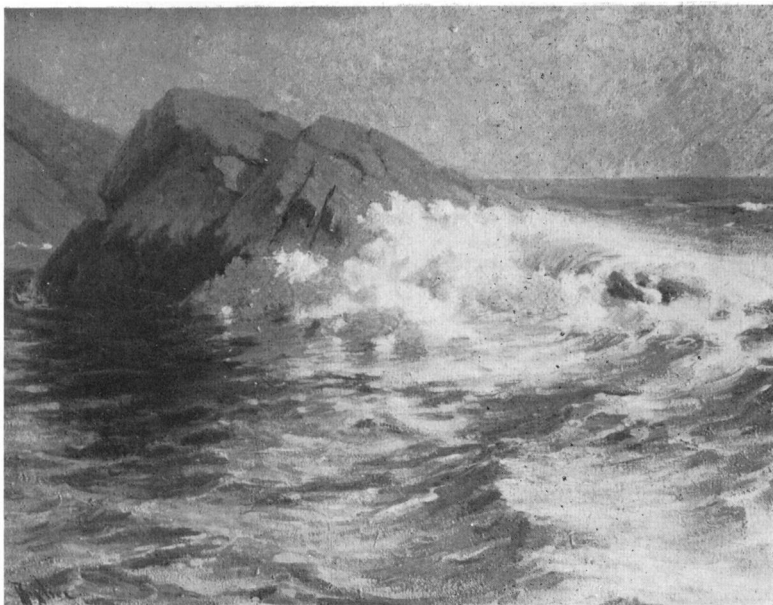
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SUMMER MORNING

WILLIAM J. BIXBEE

A SUMMER EXHIBITION IN MAINE

BY JEAN N. OLIVER

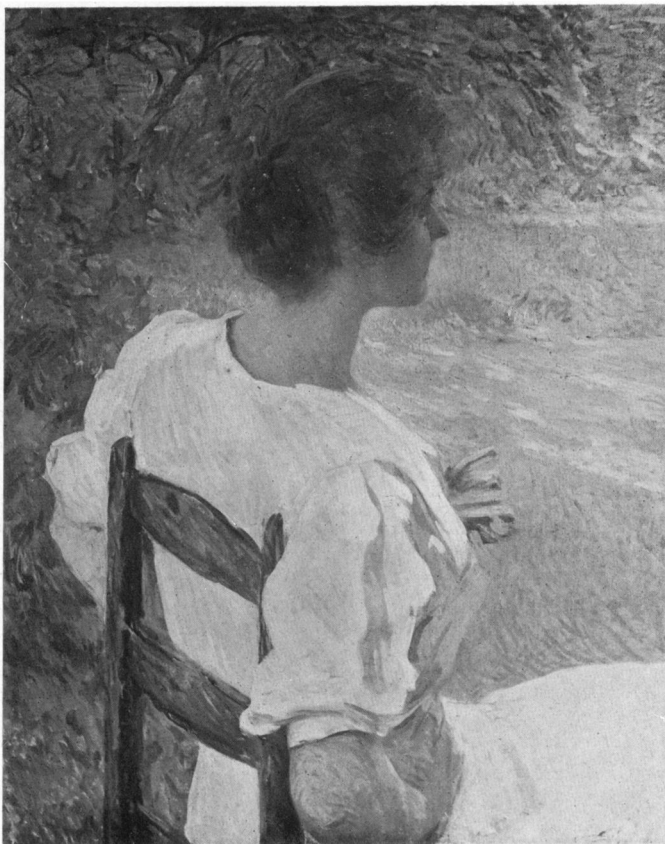
THE annual exhibition of American paintings and sculpture in the gallery of the Maine State Building at Poland Springs, Maine, opened for the seventh consecutive season the second week in June.

In addition to the permanent collection, now consisting of twenty-seven works, Miss N. E. Ricker, the director of the exhibition, has selected for the present show 148 paintings and 24 pieces of sculpture from the artists' studios in Boston and New York.

The nucleus of the permanent collection, which bids fair to become representative of the best in American Art, was formed by paintings acquired from time to time by the Ricker family, but now the sum of \$1,000 is annually expended in the purchase of works of art. In this collection are found the works of such able painters as Childe Hassam, Charles Curran, Ben Foster, Frank Benson, H. Bolton Jones, Walter L. Dean, C. H. Woodbury and J. Carroll Beckwith.

The temporary collection comprises oil paintings, water colors, pastels and miniatures as well as works in sculpture. These are set forth in one large gallery, which is, however, so arranged with alcoves that the smaller exhibits are seen to excellent advantage.

Boston artists are specially well represented this year, and the display of sculpture is distinctly notable. Mrs. Bela Pratt has contributed a charming portrait in low relief of her own children, which strikes a new note; Abastenia St. Leger Eberle sends her study of "An Old Woman Picking up Coal" and a figurine of a little girl, both full of spirit; Anna Coleman Ladd shows the figure of Youth, illustrated in the July number of *ART AND PROGRESS*; Gutzon Borglum, his "Mares of Diomedes" and statuette of Ruskin which are among the best things he has ever done; Daniel French his portrait head in marble of Ralph Waldo Emerson, and Bela Pratt his "Boy with Fish," a more than clever production.



THE TENNIS GIRL

ROBERT REID

Prominent among the paintings are Robert Reid's engaging picture of "The Tennis Girl" which is reproduced herewith, Edmund Tarbell's "Girl with Horse," which though a comparatively early example has marked distinction, Frank Benson's "Shimmering Sea," a marine contrasting interestingly with Charles H. Woodbury's "Nightfall," a work of great power. Besides Gardner Symons' "New England Village in Winter," a still life by William M. Chase, a genre by Louis Mora entitled "The Miniature," Louise Cox's "The Persian Kitten," Mary Macomber's "Identity," an imaginative composition suggested by T. B. Aldrich's poem, J. J. Enneking's "December Thaw," Irving R. Wiles' portrait of Mrs. Wiles and her daughter, C. C. Cooper's "Grande Place, Antwerp," Edward Red-

field's "Meadow Brook," Joseph De Camp's "Portrait of Mr. Joseph Baker," Laura Combs Hills' miniature of Persis Blair.

It is not generally known that all of these pictures and other works of art are transported from Danbury Junction, the nearest railroad station to Poland Springs, by ox teams or "six horse hitch" over five miles of winding country road through the forest and across meadows to the Maine State building; nor is it understood that the artists are at no expense whatever, the Ricker family paying all costs of transportation, packing and insurance, and thus providing annually a little feast of art for not only the cosmopolitan summer colony but for the permanent residents in this somewhat remote rural district.